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yet clearly understood (see Lyon in: *Studies in the History of Religions Presented to C. H. Toy*, 1912). (b) daughters by a concubine (?) (*SU.GE-tim*) (183-84).

²⁶ Cf. G, II, 136.

²⁷ If our analysis of laws 194-282 is correct, the parallelism with Roman law is most striking. G, III, 88, classifies the *obligationes* in two groups: *ex contractu* and *ex delicto*. All of Hammurabi's subdivisions of these two groups (in addition to others lacking in the Babylonian law) are found in Roman Law (cf. notes 28, 31, 32).

²⁸ G, III, 182, distinguishes four forms of *obligationes ex delicto*: *furtum*, *rapina*, *damnum*, *injuria*. The first two are considered by Hammurabi as forms of illegal possession (laws 6-25).

²⁹ Cf. G, II, 220 ff.

³⁰ Cf. the *Lex Aquilia* (G, III, 210 ff).

³¹ This contract is the *Locatio conductio operis faciendi* (Roby, II, 174 f.).






³² The Roman *Locatio conductio operarum* (Roby, II, 174).

³³ On law 178 (one of the most interesting of the Code) cf. Cuq, II, 413, and D, XIX, I, 13, 1; XXI, I, 4.

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
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THE ORIGIN OF THE SIGN URAŠŠU

When the writer was working on his *Origin and Development of Babylonian Writing*, the sign Uraššu, , puzzled him greatly. Delitzsch, the only scholar who had up to that time attempted an explanation of the origin, thought it was composed of , "side," plus , "great"—a theory that did not commend itself. Two forms of the sign are found in the early inscriptions. Urnina, ruler of Lagash in southern Babylonia, writing about 3000 B.C., employs the form , while an undated inscription of about equal age, written probably, as the paleography suggests, in northern Babylonia, uses the form . Neither of these forms suggested at that time a picture of any recognizable object; the writer accordingly fell back upon the meanings for a suggestion. These included the gods Anu, Enmashtu (Ninib), Ibba, and Urash, a storm-cloud, a swarm of fish, a seer, some kind of a band, an all-enveloping garment, and an inclosed place or chamber, besides two words of doubtful translation.



The conclusion then arrived at was that "the real origin is obscure. Perhaps it was the representation of a storm-cloud, which naturally stood for a deity and was then extended to designate other deities. The enveloping nature of the cloud may have suggested an enveloping garment worn by priests, and a development of this might give the meaning *seer*. Or possibly the development was the other way. The picture may have represented some garment with a band about it worn by priests, and, from the garment, it came, in time, to stand for an enveloping cloud and then for deity."¹ In making this suggestion it was assumed that the form of the sign found in the inscriptions of Urnina was the oldest and stood nearest the original.

Recently in making a new study of the inscriptions of Urnina, the writer endeavored to determine the meanings of the names of the buildings which Urnina erected and the nature of the different structures. In order to do this he had recourse (1) to the possible translations of the Sumerian names, and (2) to the remains from Urnina's time found at Telloh and described in De Sarzec's *Découvertes en Chaldée*, De Sarzec and Heuzey's *Une ville royale chaldéennes*, and Gaston Cros's *Nouvelles fouilles de Telloh*. At once it was apparent that the only meaning of Uraššu that would apply to a building was *tupquṭu*, "inclosure" or "chamber." Repeatedly Urnina says "I built the *ib-gal*," "the great inclosure" or "the great chamber." In connection with the sign in question he always uses the adjective *gal*, "great."

One of the most striking structures found in this lowest stratum of Telloh was a staircase. To speak accurately it was a series of staircases, because there was more than one. They were built on somewhat different levels and at different times. The French archaeologists designate it "le grand escalier." Naturally it occurred to one's mind to connect, at least tentatively, the great *ib* with "le grand escalier," and to the writer's delight, when the form of the sign employed in northern Babylonia was turned about as it stood in the earliest writing, when the lines still ran up and down as they still do in Chinese, it was evidently a picture of an inclosure or chamber, up the outside of which ran a staircase, thus .

It seems clear, therefore, that we have discovered the pictographic origin of the sign. It represented a sacred chamber, perhaps the holy of holies of the temple, up to which, on its exterior wall, a staircase led. Naturally the picture of this sacred chamber could stand for the god worshiped there, for the priest or seer who served him, and, in time, for the garment which enveloped the seer. Later, when the god was identified with the storm-cloud, the sign was employed to designate that also.

¹ Barton, *The Origin and Development of Babylonian Writing*, Part II, p. 240.

From this identification two consequences follow, one paleographic, the other historical. Paleographically the form , used in northern Babylonia, is earlier than the form , employed by Urnina. Historically the inscriptions of Urnina connect him with the building of the grand staircase at Telloh.

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